PI::ELACHE

TRANSDISCIPLINARY PLATFORM FOR EMERGING ART, DESIGN, RESEARCH AND ACTIVISM

REPORT
2025

CONTENTS

OVERVIEW 01

HISTORY 03

DECENTRALISED FESTIVAL 07

I thought the Earth Remembered Me 07
Dunya: Shadow 09
Monuments 10
Build a Larger Table 11
H.O.M.E. 13

LONG TERM PROJECTS 15

Digital Mortaliry 15
Meanwhile in an Abandoned Warehouse 17
Archival Tendencies and Technical Strategy 2025 19
Another Story - Year 1 21

NETWORKS 23

PRESS 25

THANK YOUs, FUNDERS and PARTNERS 29

CONTACTS 31

PROJECTS' CONTACTS 32

INFO 33

OVERVIEW

Year-round activities and ongoing projects from the Pixelache association ..

In 2025, **Pixelache Helsinki** and the association of **Piknik Frequency ry** reached their 23rd year of activities. The program in 2025 once again explored fragmented and diverse themes, primarily through a **DECENTRALISED FESTIVAL PROGRAMME** and through the **PIXELACHE LONG TERM-PROJECTS**.

The festival programme, under the moniker **Turmoil**, explored different struggles and practices of resistance against capitalism, neocolonialism, and neofascism, in collaboration with diverse local and international communities, artists, thinkers, and activists. This was achieved through various public programs and diverse practices, including workshops, lectures, film screenings, and audiovisual performances.

We started the decentralised festival programme with ***Monuments***, a programme of events curated by the **Social Choreography Lab Helsinki** (**Jon Irigoyen**, **Emma Hovi**) which invited audiences to reflect on the idea of monuments in public space in the city of Helsinki: not as static symbols of power or permanence, but as living, contested spaces where memory, identity, and imagination intersect. The programme unfolded across various public monuments and urban sites with invited artists **Antonia Atarah**, **Elias Berglund**, **Jonna Karanka** and **Vega Adsten** who explored these questions through guided walks, workshops and performances at selected monuments and public spaces across the city.

Later on, in tandem with member **Irina Mutt** and **Taidekoulu Maa students**, we set up the ***I thought the Earth Remembered Me*** exhibition at **Myymälä2 Gallery**. In the exhibition, we presented the work of **Aleksi Häivälä**, **Ulriika Hyry**, and **Luukas Pollari**, exhibiting video works and installations. The exhibition and public programme were further extended into the ***I Thought the Earth Remembered Me Festival*** in Suomenlinna, featuring thirteen student artists from Taidekoulu Maa who spread across the school building, its inner yard, and nearby caves with print, painting, sound, and moving-image installations. During the exhibition and festival, we presented the work of **Aamu Hautala**, **Weera Alexandra** and **Joose Eronen**, **Krasimir Jovanovič Hyvärinen**, **Aino Kuusisto**, **Saara Mehtonen** and **Emilia Värelä**, **Runo Mustalintu**, **Konsta Thil**, **Tuhmat**, **Vilma Tietäväinen** and **Elsi Wikman**.

In Autumn 2025, we organised, in collaboration with **Station of Commons** (**Grégoire Rousseau**, **Eddie Choo Wen Yi**), a series of dinners at the **Villa Eläintarha** titled ***Build a larger table***. Each dinner invited long-lasting artistic collectives based in Helsinki, namely **Koelse**, **Kuti Kuti** and **KIILA**, to exchange words on social sustainability and experiences about working together and shaping the cultural context of Helsinki. We continued our conviviality efforts with member **Phan Nguyen** and their project ***H.O.M.E (Holding Our Memories Everyday)***, which explores the home as a living archive of diasporic memory, bonding, care, and ways of being. Across four weekends in November 2025, artists were invited to open their homes in Helsinki as intimate spaces for holding grief, pleasure, and solidarity.

We continued into the darker winter days with ***Shadow***, part of the ***Dunya*** artistic series, which featured an audiovisual, music, and performing arts programme, aimed at confronting and owning different aspects of our humanity. The live show featured four acts: **Kiliel** (live), **girlspit** (performer and DJ), **Suinner + Trabelsi** and **DJ Travella** (live) and was held at **Ääniwalli** and organised by member **Ahmed Barakat**.

Of course, we also had an intensive, long-term programme of projects spanning several years. We started the programming year with the ***Archival Tendencies*** long-term project, which comprised small-scale archival working days, public discussions, institutional visits, and performative gestures addressing archival care, preservation, and transformation. The programme is helmed by members **Antti Ahonen** and **Andrew Gryf Paterson**. Our efforts to reinvigorate our archives through art added two more projects helmed by member **Egle Oddo:** ***Another Story*** and ***Digital Mortality***. ***Another Story*** will be employing the curatorial strengths of **Kisito Assangni**, **Başak Şenova**, and **Kari Yli-Annala** and will enable them to engage with the legacy of our MEHI and Pixelache databases through a three-year KONE-funded project, with **Kisito Assangni** taking over the first year of curatorship. On the other hand, ***Digital Mortality***, a responsive webpage continuously changing, morphing, and composting data as information is updated on its body, was commissioned to artists **Antti Silventoinen** and **Arttu Manninen**. The webpage will host digital artworks on its main page, and we will soon publish the modalities for participation.

Throughout the year, we continued to examine practices and histories of cultural democracy through varied interviews and musings through the ***Meanwhile in an Abandoned Warehouse*** podcast, initiated by member **Owen Kelly** and **Sophie Hope**, with help from **François Matarasso**, **Arlene Goldbard**, and **Hannah Kemp-Welch**. Throughout this year, the team recorded and streamed 43 podcasts, with five core topics: ***Meanwhile on an Abandoned Bookshelf*** on the 1st Friday of every month; ***Genuine Inquiry*** on the 2nd Friday; ***A Culture of Possibility*** on the 3rd Friday; ***Common Practice*** on the 4th, and with a musically inspired ***Friday Number Five*** on every 5th Friday. The year also saw two new special series with ***Youth Landscapers Collective (YLC)*** and ***Take a Part***, with a third, ***Ways of Listening*** with **Hannah Kemp-Welch**, making space for ***Parallel Streams*** and ***Echoes and the Unsaid*** in 2026.

As every year, 2025 was again a year for interrogating our multiplicity—diverse memberships, vibrant programmes, and above all, the more than 20 years of our associational past while staring at the future of media art.

I Thought the Earth Remembered Me, Photo: Antti Ahonen

Build a Larger Table, Photo: Station of Commons Archive

Dunya: Shadow, Photo: Ahmed Barakat

Monuments, Photo: Jon Irigoyen

HISTORY

History of the Pixelache Festival and its more than 20 years of evolution..

History of Pixelache Festivals

Pixelache Helsinki Festivals have been ongoing **since 2002** and are internationally known as intimate, professional events which have dynamically developed their content and contexts. It has been the largest electronic and transdisciplinary festival in the Nordic region and is part of several international networks of festivals focused on various digital and open-source cultures and politics. **In 2012, our organisation was awarded the Finnish State Art Prize** in recognition of the Pixelache Festival, which has: "grown from a small event to a significant international festival series and network" and for the unique character of Pixelache described as being 'alert to react to current issues in society and politics'.

Over the last five years of associational production, we have been experimenting with various production methods and curatorial approaches. In 2019, it was established that the 2021 Festival edition would be developed over a 2-year period, beginning in 2020 with a ***#BURN___ Launch Party*** to launch our two-yearly programme. The year 2020 saw again a myriad of Members' led efforts, namely ***The Exhausted Activist Project*** by member **Vishnu Vardhani Rajan** at **Myymälä2 Gallery**; the ***SoS Bunkers*** project by member **Alan Bulfin** in collaboration **Seinäjoen Taidehalli**; ***Culture Stew*** by member **Tuomo Tammenpää** and **Hack Culture Taiwan**; ***RAW - Relational Art Week*** in collaboration with **Myymälä2 Gallery**; ***The Making Festivals w/ Antònia Folguera*** talk, initiated by member **Andrew Gryf Paterson**; the ***Looking Backwards >|< Looking Forwards*** event initiated by member **Antti Ahonen**; ***Gathering of Elders / The Kiasma Years 2003 - 2010*** initiated by member **Andrew Gryf Paterson**; with the ***Collective Subversive Meditation All That has Melted into Air, Inhale*** by **Vera Kavaleuskaya**, and ***A Human Ensemble*** initiated by member **Ingrid André**, being postponed until the 2021 festival, for known reasons.

The two-year curatorial premise programme culminated in a hybrid audio-visual - phygital festival under the moniker **#BURN___** in 2021. For reasons known to all, **the 2021 festival expanded from the physical premises of the Oodi Helsinki Central Library to the streamed events online at http://burn.pixelache.ac, to the radio content, which was available through the same website or at 91.4 FM in and around the Oodi premises**, welcoming 80 contributors **online and offline in the 8-days-long festival**.

In 2022, **Pixelache Helsinki and the association Piknik Frequency ry celebrated their 20th year of programming**, during which the membership has looked to the past, enjoyed the present, and planned for the future. Much of the 20th-anniversary programme gathered around the 20th-anniversary associational reviews and celebrations, with projects that supported that introspection. We started the year with the ***Another Story*** project with the help of international media art curator **Kisito Assangni**; further dissected Pixelache Helsinki's history through the ***Oral Text*** by **Irina Mutt** (**Irene Ruiz Perez**); the ***Gathering of Elders: The 2002 Festival*** event by **Antti Ahonen**; and the ***Contacts Symposium*** at **Kiasma Theater** organised by **Irina Mutt** and **Soko Hwang** and ***Looking backwards >|< Looking forwards: 20 years of Pixelache Party***, two events in which the whole membership has come together to examine Pixelache's varied history. Furthermore, we have examined our associational structures through the ***Convivial Complaint Cell***, initiated by members **Vishnu Vardhani Rajan** and **Arlene Tucker**; the ***Call for Action***; the ***Meanwhile in an Abandoned Warehouse*** podcast, initiated by members **Owen Kelly** and **Sophie Hope**; and **Steve Maher**'s project ***Pixelish***, amongst many other activities.

In 2023, the theme of Glitchz was proposed as a possible tactic for resisting oppressive social systems. The festival examined this question using artistic strategies and tools: creating through open source, copying, pasting, sharing, distributing, remixing, and sampling. The festival interrogated the notion of Glitch as follows:

When the system normalizes injustice, the glitch can be a momentary interruption of normality. The error can dismantle the norm by resisting to accomplish its function or definition. The error and disruption were moved by a desire for re-appropriating and subverting the codes. A festival is a situation for experimenting with technologies that can be used to contaminate, mutate or mediate diverse languages and life situations.

Around 20 artists presented their works over nine days in the **Puristamo Cable Factory** and **Pannu Hall—Tanssin Talo** premises.

As every year, 2024 was again a year for interrogating our multiplicity—diverse memberships, vibrant programme, and above all, the more than 20 years of our associational past while staring at the future of media art. In 2024, the **Pixelache Festival | Common Grounds** progressed into **five festivals collaborating with local cultural organisations and diverse grassroots communities through networking**. The series of festivals will enable mediation with local/international practitioners through tours, workshops, lectures, film screenings, and sonic and audiovisual performances. Common Grounds opened up the possibility of living and building together for the commons. As a cultural agency, the festival held diverse public events in different regions, enabling the public to gather and build temporary plural communities in Helsinki City and beyond. In 2025, this way of organizing a decentralized festival model organized by members and collaborators will keep exploring these issues and strategies of common ground, with ***Island Apocalypse Tours*** (Suomenlinna, Naissaar, and Vartiosaari) helmed by

#Burn___ Launch Party, Photo: Antti Ahonen

#Burn___ 2021, Photo: Antti Ahonen

CONTACTS, Photo: Antti Ahonen

Glitchz, Photo: Antti Ahonen

Antti Ahonen and **Andrew Gryf Paterson**; ***Kinki Kioski*** (Myös Studio) helmed by **Irina Mutt**, ***Limbo*** (The Museum of Technology) helmed by **Jon Irigoyen** and **Emma Hovi**; ***Dunya: Persona*** (Alakulttuuritila Alimus) by **Ahmed Barakat**, and ***Monsters*** (Mad House Helsinki) by ***Soko Hwang***; all creating common grounds in different communities.

Curatorial Framework
Turmoil

In 2025, Pixelache organised a series of events as part of an art festival under a shared theme: **Turmoil**. Turmoil will explore different struggles and practices of resistance against capitalism, neocolonialism and neofascism with diverse local and international communities, artists, thinkers, and activists. We asked members and collaborating institutions to propose their emergent project ideas concerning the contemporary as an event/ program for the festival where they can discuss and share critical questions, strategies, and values with the public through various programs and diverse practices, including but not limited to workshops, lectures, film screenings, audiovisual performances.

Background

Fascism excludes people of diverse backgrounds, such as gender minorities, immigrants, people of colour, and ethnic minorities, under violent nationalism and Western primacy. Neo-capitalism has exploited and destroyed nature as resources for the accumulation of capital. Resisting those oppressions, how can art events mediate the diverse backgrounds of people's struggles? Can artistic tools and strategies create space for diversity and practice solidarity? In a collective state of turmoil, how can we assemble and resist in the face of fascism, patriarchy, nationalism, and capitalism through mediums such as technology and media?

Aim

Turmoil aims to construct a communal space where different subjects' memories, recovery, healing, reparation, and solidarity will be addressed and circulated. The programme encompassed a series of events that produced critical discourse about colonial memories and alienated life. It unfolded subversive and dissident stories from different cultures by expressing the meanings of resistance and challenge through creative responses to destruction, human rights, and cultural diversity in a communal city.

Glitchz, Photo: Antti Ahonen

Island Apocalypse Tours, Photo: Antti Ahonen

Kinki Kioski, Photo: Antti Ahonen

LIMBO, Photo: Jon Irigoyen

DECENTRALISED FESTIVAL

I THOUGHT THE EARTH REMEMBERED ME

Taidekoulu Maa Festival

25 - 31 August 2025

I thought the Earth Remembered Me Exhibition

Vernissage and a performance on Thursday, 28 August, 6 p.m. – 8 p.m.
Exhibition open 25 – 31 August 2025
Myymälä2 Gallery, Uudenmaankatu 23 Helsinki

The contemporary art exhibition brought together artists from **Taidekoulu Maa** into **Myymälä2 Gallery**, exhibiting video works and installations. The themes of the exhibition circled around nostalgia, community and long-term illness. Unearthed YouTube videos long for a past time, the loss of one's functioning body is given motion with dance and the meaning of community and social exclusion is pondered through materials such as wood. In the exhibition, we presented the work of **Aleksi Häivälä**, **Ulriika Hyry**, and **Luukas Pollari**.

I Thought the Earth Remembered Me, Photo: Antti Ahonen

I Thought the Earth Remembered Me, Photo: Antti Ahonen

I thought the Earth Remembered Me Festival

Open Friday 29 August 2025 from 4 p.m. – 10 p.m. and Saturday 30 August 2025 from 1 p.m. – 10. pm.

The contemporary art exhibition gathered **thirteen student artists from Taidekoulu Maa** and spread across the school building, its inner yard, and nearby caves, featuring print, painting, sound, and moving-image installations. The themes of the exhibition circled around the questions of fatherhood, different forms of rebirth, community, cityscape and the relationship between religion, body and gender. During the exhibition and festival, we presented the work of **Aamu Hautala**, **Weera Alexandra** and **Joose Eronen**, **Krasimir Jovanovič Hyvärinen**, **Aino Kuusisto**, **Saara Mehtonen** and **Emilia Värelä**, **Runo Mustalintu**, **Konsta Thil**, **Tuhmat**, **Vilma Tietäväinen** and **Elsi Wikman**.

The exhibition ***I thought the Earth Remembered Me***, held at **Myymälä2 Gallery**, saw **53 attendees at the opening and another 30 visitors during the duration of the exhibition, a total of 83**. The Suomenlinna Festival was **attended by 210 visitors in total over the weekend**. **The project attracted 293 visitors overall**.

The project ***I thought the Earth Remembered Me*** replaced the proposed ***Machines*** project proposed in the 2025 Activity plan.

More about the project can be found at https://pixelache.ac/events/i-thought-the-earth-remembered-me

I Thought the Earth Remembered Me, Photo: Antti Ahonen

I Thought the Earth Remembered Me, Photo: Antti Ahonen

The Team

Irina Mutt is a writer and curator from Barcelona who currently lives in Helsinki. Her practice is based on a range of strategies and tools for research and distribution, often drawing on non-academic sources and references such as fanzines, comics, and video games. She situates her work within LGBTQ+ culture and strategies to bring into tension visibility and opacity, vulnerability and power.

The curatorial and production work was carried out by the students of Taidekoulu Maa, with production and curatorship taken over by **Emilia Värela**, **Panu Räisänen** and **Vilma Tietäväinen**.

DUNYA: SHADOW

31 October 2025

Shadow is part of the ***Dunya*** series project, featuring an audiovisual, music, and performing arts programme, aimed at confronting and owning different aspects of our humanity. Shadow represents the parts of ourselves that are often deemed unacceptable, undesirable, or repressed. The elements of identity and primal instincts that individuals suppress to maintain a positive self-image. For marginalised people, these shadows often carry the weight of societal expectations and discrimination, making the process of acknowledging and embracing them even more significant. This event highlights how exploring shadows contributes to the narratives of marginalised communities. It showcases how confronting and expressing these repressed elements can serve as acts of resistance and profound forms of self-expression.

The live show featured four acts: **Kiliel** (live), **girlspit** (performer and DJ), **Suinner + Trabelsi** and **DJ Travella** (live).

The event was attended by approximately 180 participants and viewers.

The Team

Ahmed Barakat is a Producer, DJ, and Curator based in Helsinki. Inspired by experimental methods in art, culture, and society, they seek to revise and recreate traditional events, focusing on community building and creating spaces for engaging dialogues outside the conventional realms.

Dunya: Shadow, Photo: Ahmed Barakat

Monuments, Photo: Jon Irigoyen

Monuments, Photo: Jon Irigoyen

MONUMENTS

Rethinking public monuments and memorial sculptures

June, July and August 2025

Monuments is a programme of events curated by the **Social Choreography Lab Helsinki** for Pixelache Festival 2025. The programme invited audiences to reflect on the idea of monuments in public space in Helsinki: not as static symbols of power or permanence, but as living, contested spaces where memory, identity, and imagination intersect.

What does it mean to build, dismantle, or reimagine a monument today?

The programme unfolded across various public monuments and urban sites throughout June, July, and August 2025. Invited artists **Antonia Atarah**, **Elias Berglund**, **Jonna Karanka** and **Vega Adsten** explore these questions through guided walks, workshops and performances at selected monuments and public spaces across the city.

Some of the locations include: the **Johan Ludvig Runeberg's Memorial** in Esplanadi, Nyrkkeilijät / **The Boxers statue in Paasivuoren puistikko** next to Hakaniemi market square, the **Taivaskallio** WWII military site, **Evakkoäiti muistomerkki / Evacuee Mother** in Karjalatalo, as well as the protected heritage kiosk **Käpylän Kiska** in Meurman park.

The artist-led programme culminated in **Social Choreography Lab**'s yearly *Summer Fest*: a community day-celebration with mini-workshops, music, an open grill, piñata, and art for the whole family. The Summer Fest takes place in July at **Käpylä's Meurmanin park**, in collaboration with the amazing **crew from Käpylän Kiska.**

Admission to all events was free, and the event attracted an estimated audience of 190.

The team also organised two international projects: **Monuments Bergen** and **Monuments Copenhagen**.

The Team

Social Choreography Lab Helsinki was established in 2020, the Social Choreography Lab Helsinki, helmed by Emma Hovi and Jon Irigoyen, explores the intersections of embodiment, choreography, and political life. Through collective, collaborative processes, it investigates how we might learn and unlearn pre-choreographed aspects of personal, social, cultural, and political lives. By creating accessible spaces for learning and community-building, the Lab aims to increase collective well-being in present times of increased digitalization and fragmentation of social relations. The Social Choreography Lab Helsinki is part of Esitystaiteen Seura's programme of events and based at The Performance Arts Center Eskus.

Jon Irigoyen is a visual artist, independent curator and storyteller born in Bilbao, Spain, and currently based in Helsinki. He was a founding member of the experimental contemporary dance collective Liikë in Barcelona. He has been a board member and organiser of Helsinki's Pixelache Festival since 2009. His research interests and projects span the intersecting relationships between artist and spectator, precarious labour, celebration and ritual, and concepts of autonomy, resistance and memory. He is currently a doctoral candidate at the Department of Art at Aalto University under the supervision of Finnish philosopher Juha Varto. His research advisors are Tero Nauha and Franco Berardi (Bifo).

Emma Hovi is an artist and art educator. Since 2009, she has lived, studied and worked in different cities internationally: Berlin, Montréal, Vienna and Helsinki, where she is currently based. Text, performance, drawing and photography form the core of Hovi's artistic work. She is interested in questions of social belonging, performativity, everyday choreographies and feminine-coded labour. Often drawing on literary texts or archival material, she works with contradictions, minimal gestures and strange juxtapositions. Since 2020, she has co-organised Social Choreography Lab Helsinki with artist and researcher Jon Irigoyen. The Lab is a collaborative artistic experiment at the intersections of movement and political life with the support of Esitystaiteen Seura – Live Art Society at Eskus Performance Center, Suvilahti, Helsinki. Hovi's work has been shown in Finland, Switzerland, Austria, Sweden and Hong Kong.

BUILD A LARGER TABLE

Autumn 2025

In Autumn 2025, ***Build a larger table*** project, part of the Pixelache Festival 2025, organised in collaboration with **Station of Commons**, a series of dinners at the **Villa Eläintarha**. Each dinner invited long-lasting artistic collectives based in Helsinki to exchange on social sustainability and experiences of working together.

All dinners were live-broadcast on **www.stationofcommons.org** and edited into podcasts, available in February at **https://soundcloud.com/pixelache**.

The title ***Build a larger table*** comes from an apocryphal quote saying:

When you have more than you need, build a larger table, not a taller fence.

The concept resonated with the intentions of this project, where we wanted to share a moment of togetherness and joy around food, in order to have conversations with collectives that have been shaping the cultural context in Helsinki for a long time.

Koelse

For the first **Build a larger table** dinner on 26th October, we invited **KOELSE**, a collective of experimental electronics enthusiasts who have been active for over 20 years, organising music and art events in Finland. The dinner ended with a live performance from the collective.

More about the collective: www.koelse.org
Full podcast: https://soundcloud.com/pixelache/build-a-larger-table-eoisode-1?si=b6728f0934e0422b8d6bade8847a2eac&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

The intimate event was **attended by approximately 8 people, with an online audience of 60**.

KutiKuti

The second dinner on the 31st October invited four members of **KutiKuti**, the Finnish non-profit contemporary comics association and artist collective formed in Finland in 2005. The KutiKuti member **Roju** shared a drawing for the event's communication.

More about the collective: https://kutikuti.com/
Full podcast: https://soundcloud.com/pixelache/build_a_larger_table_2_kutikut?si=b90fd40a68da442da226ba91d71e85d1&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

The intimate event was **attended by approximately 10 people, with an online audience of 30**.

Build a Larger Table, Photo: Station of Commons Archive

Build a Larger Table, Photo: Station of Commons Archive

Kiila

The 3rd dinner on 28th November gathered three members of **Kiila**, Finland's longest-running left-wing, writers' and artists' organisation. For the occasion, the member and artist **Nadiye** created an edible artwork for the dessert.

More about the collective:
https://www.instagram.com/kiila_finland/?hl=en
Full podcast: https://soundcloud.com/pixelache/build_a_larger_table_3_kiila?si=2a28a8b9f2f04724843b04bdc9412db1&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

The intimate event was **attended by approximately 7 people, with an online audience of 50**.

The Team

Station of Commons (SoC) is a Helsinki-based collective established in 2020, concerned with developing technologies, investigating forms, and pursuing practices for digital commoning. SoC operates in multiple ways, including developing open technological infrastructure; co-/organizing exhibitions, performances, discursive events, and workshops; and relaying content from its network.

Irina Mutt is a writer and curator from Barcelona who currently lives in Helsinki. Her practice is based on a range of strategies and tools for research and distribution, often drawing on non-academic sources and references such as fanzines, comics, and video games. She situates her work within LGBTQ+ culture and strategies as a way to bring tensions between visibility and opacity, vulnerability and power.

Mathilde Palenius is an artistic producer and coordinator based in Helsinki. She holds a Master's degree in European and international cultural management. She is the 2023-2024 programme assistant at Frame Foundation and has been working as a producer and coordinator with Helsinki-based organisations such as Pixelache, Station of Commons, Post Theatre Collective, Bioart Society, and Myymälä2 gallery. She is also taking part in international-scale initiatives and projects such as the MISS READ art book fair, lumbung Radio, and Reset! Network, De Structura, Dare to Care artistic collective or also collective writing for Re:imagine your city.

Grégoire Rousseau is an artist and educator based between Helsinki and Paris. He is a graduate of both Electrical Engineering and the Master of Fine Arts program. His artistic work questions the role of the machine, the algorithm within the digitally controlled society, and the complexity of neo-liberal interests in relation to public knowledge and the commons within technological space. In 2001, he founded the electronic music record label Tuulanauhat; in 2014, he co-founded Rabrab Press with Sezgin Boynik, a Journal for Political and Formal Inquiries in the Arts. In 2018, he authored the publication "Learning from electric energy in the arts, Knowledge happens together"; in 2020, he initiated Station of Commons, a platform of commoning practices within technological space.

Eddie Choo Wen Yi is a multidisciplinary artist from Malaysia, based in Finland. Their work is rooted in moving image, archives, and installation. They explore the intersections of personal and collective histories while reflecting on power dynamics and social structures. Eddie is a member of Station of Commons, and their artistic research, "Rewound Trading Legacies: Family Flashbacks", was supported by the Finnish Art Society's Young Artist Grant in 2023.

Build a Larger Table, Photo: Sjors Hoogerdijk

H.O.M.E.
(Holding Our Memories Everyday)
Artist's homes around Helsinki

November 2025

As part of Pixelache's 2025 program, ***H.O.M.E (Holding Our Memories Everyday)*** is a project that explores the home as a living archive of diasporic memory, bonding, care and ways of being. Across four weekends in November 2025, artists are invited to open their homes in Helsinki as intimate spaces for holding grief, pleasure, and solidarity.

The project ***H.O.M.E (Holding Out Memories Everyday)*** is the public programme of ***House 4 Resistance***, presented in the 2025 Activity plan.

The event was **attended by 40 people**.

The Team

Phan Nguyen is a Helsinki-based independent visual and performing artist, producer and community facilitator. Nguyen's artistic practice spans across lens-based media, installation and performative gestures. Their work examines different home-making practices situated in queer and diaspora narratives, exploring the realms of memory, dreams, fantasy, and belonging through a socio-political lens.

H.O.M.E., Photo: Phan Nguyen

H.O.M.E., Photo: Phan Nguyen

H.O.M.E., Photo: Phan Nguyen

H.O.M.E., Photo: Phan Nguyen

LONG TERM PROJECTS

DIGITAL MORTALITY
A New Commisioned Media Artwork in form of a Webpage

01 January - 21 October 2025

In 2025, Pixelache Helsinki commissioned a new artwork from **Antti Silventoinen** and **Arttu Manninen**; the commission was facilitated and managed by Pixelache member **Egle Oddo**.

The piece called ***Digital Mortality*** took life as a responsive webpage that continuously changes, morphs, and composts data, with information updated on its body. The webpage will host digital artworks on its main page, and we will soon publish the modalities for participation.

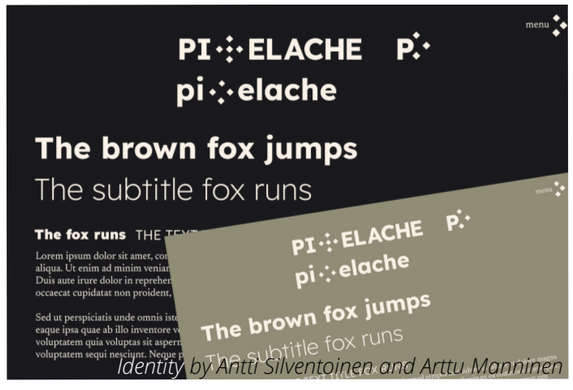
The artists say about their work:

*The **Digital Mortality** artwork exists as a study on digital entropy—a living contradiction to our assumptions on the almost eternal nature of online spaces. Built to respond, erode, programmed to forget, designed to die."*

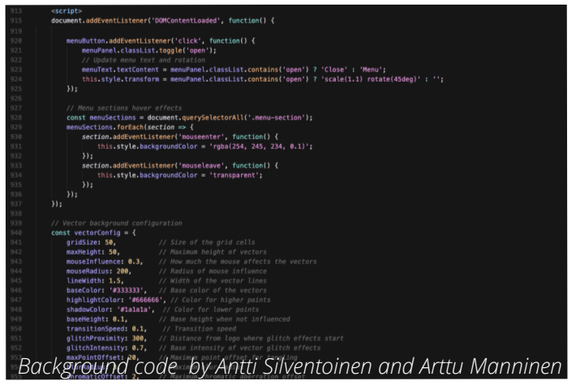
The degradation process remains largely invisible for now. Like a slow poison or cellular ageing, the structures of decay are present but almost invisible. Built to resist usage.

Every interaction you make contributes to this process of compounding effects—a slight degradation and consequence that will unfold over the years. The site feels every user, not as data to be analysed, but as accumulated wear on its digital fabric.

Over the course of the page's lifespan, the decay will become increasingly visible and visceral. The site's rendering is increasingly unstable as it ages toward its inevitable death.



Identity by Antti Silventoinen and Arttu Manninen



Background code by Antti Silventoinen and Arttu Manninen

After collapse comes dormancy. After dormancy, rebirth. The cycle continues, powered by the very interactions that destroyed what came before.

This art study is about making the hidden costs of our digital consumption and hoarding visible.

We've grown comfortable with the illusion of digital permanence—that there are no real consequences in digital spaces. Files don't rot. Websites don't age. Pixels don't fade like photographs left in sunlight.

But what if they did?"

You can now consult our 20-year digital archive at pixelache.ac while our new page is pixelache.com. **The new webpage is an organic artwork that changes the more it is used and it will host digital artworks on its main page, and we will publish the modalities for participation in 2026**.

The website's **viewership is about 32,000 in 2025**.

The Team

Antti Silventoinen is a multiple award-winning creative industry professional, entrepreneur, and musician with 25+ years of experience working with some of the world's largest brands. His work exists at the intersection of art and technology, exploring how people engage with the world through experiences. Projects Antti has contributed to have received numerous awards, including Cannes Lions, Vuoden Huiput, Effie, London International Awards, The Golden Award of Montreux and many more.

Arttu Manninen is a freelance programmer who has been writing poetry for computers for over 20 years. As an artist, he likes to study entropy and discontinuous mind, as well as apophenia, or the finding of patterns and significance in random signals. Arttu has worked on projects for Nokia, Kiasma, Ateneum, Finnish Broadcasting Company, Finnkino, and Heureka, among many others. Some of the jewels have won international recognition in contests such as the Clio Awards, Cannes Lions, the Moscow International Festival of Advertising and Marketing, and Facebook Studio. For the past few years, Arttu's work has been focused on long-term service development as a backend programmer. Arttu's artworks have been exhibited in Finland, Italy, Spain and Japan.

Egle Oddo is an artist living and working in Finland. Her work focuses on linear and non-linear narration as an art form. Interested in operational realism, meant as the presentation of the functional sphere in an aesthetic arrangement and its inter-relations, she combines photography, moving image, installation, sculpture, environmental art, and experimental live art. In her pieces industrial production morphs towards delicate handcraft, life forms appear and emerge out of sculptures and objects, film photography appropriate digital images, selected trash mix with fashion, precious edible minerals and ancestral recipes are served as part of ritual meals. Her practice is context-based, committed and based on long term research. Her work is present at international biennials, Museums and relevant institutions, as well as cutting edge and independent alternative spaces and events, to mention few: Manifesta12, Zilberman gallery, 3me Biennale Internationale de Casablanca, 54th International Exhibition Venice Biennale, Triennial Agrikultura, MACRO Museum of Contemporary Art Rome, Fondazione Sandretto Re Rebaudengo, Kunsthalle Exnergasse Vienna, Kunsthalle Bratislava, Transmediale, Pace Digital gallery New York, Loop Barcelona. Her work is part of private and public collections, among them the Archive of MAXXI Museum of 21st Century Art (Rome). Her research is available in the following publications: Flash Art 68, 7–9/2023, Czech & Slovak Edition, cover and article; Performative Habitats, eds. Egle Oddo & Lori Adragna, Postmedia Books, Milano; Antennae, The Journal of Nature in Visual Culture, #53 Vegetal Entanglements, ed. Giovanni Aloi, New York; RUUKKU, #16 Working with the Vegetal, eds. Annette Arlander, Jerry Mättä, Malin Lobell; CrossSections, ed. Basak Senova, published by De Gruyter & Edition Angewandte, Vienna.

MEANWHILE IN AN ABANDONED WAREHOUSE

Podcasts about Cultural Democracy and the Commons

43 podcasts between 03 January - 19 December 2025

Meanwhile in an Abandoned Warehouse began in 2018 after a ***Social Tools Symposium*** in Suomenlinna, where member **Owen Kelly** and **Sophie Hope** decided to produce a short podcast series. Since then, the team has grown and now comprises **Arlene Goldbard** in Lamey, New Mexico; **Sophie Hope** in London; **Owen Kelly** in Helsinki; and **François Matarasso** somewhere in France. Together they cover a wide range of cultural and political topics related to community, creativity, cultural democracy and the commons.

The podcasts come in four monthly series (and a kind of fifth series).

On the first Friday of every month, the ***Meanwhile on an Abandoned Bookshelf*** team examines the continuing relevance of old writings (books, articles, pamphlets, manifestos). For 2025, we highlight Ways of Attending and Teenage.
On the second Friday, **Owen Kelly** or **Sophie Hope** make a ***Genuine Inquiry*** into a contemporary issue and ask how it relates to ideas of cultural democracy.

On the third Friday, **Arlene Goldbard** and **François Matarasso** host ***A Culture of Possibility***, where they interview artists and cultural activists from Europe and America about their work and the ideas that link it. They work to find the common threads that link different cultural communities and the ways these are realised in art projects, from Money Changes Everything to Creativity & Mental Illness.

On the ***Common Practice*** podcast, on the fourth Friday, artists, activists, and academics explain their work and its practical implications. This series includes titles such as Kernowek, Management & Rewilding, and Museum of Unrest: Community Arts Collection.

And once in a while, a month has five Fridays, and we get ***Friday Number Five***, when the podcast becomes its own artwork, ranging from music shows to historical radio programs; from #mobygratis to Halloween at Faircamp.

In February 2025, we began hosting a three-part series in conjunction with the **Young Landscapers Collective (YLC)**, featuring podcasts such as How we work together, Nitty Gritty Future Plans.

In March, we concluded a seven-part series in conjunction with **Take A Part**, which examined the outcomes of their **Social Making Symposium**.

In May, **Hannah Kemp-Welch** concluded her 18-episode series ***Ways of Listening***, including episodes such as Joanne Coates: Listening in Rural Locations.

In July, we switched to a fortnightly schedule for the rest of 2025 to give ourselves time to take stock and plan a way to more easily access the Miaaw archives. The revised schedule consisted of ***Meanwhile in an Abandoned Warehouse*** on the first Friday of the month and ***A Culture of Possibility*** on the third Friday. The irregular series ***Friday Number Five*** continued in those months that had five Fridays.

In October, we switched the distributor of our free newsletter - the ***Miaaw Monthly*** - to **Podbean**, as part of the plan to acquire more listeners in 2026. **We now have 164 subscribers, and the numbers continue to rise regularly.**

In December, we reached a minor milestone. We broadcast our 250th podcast.

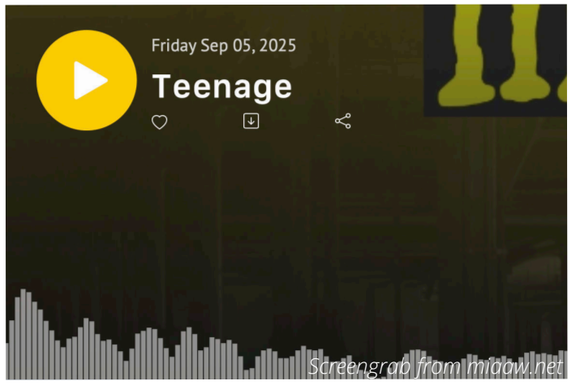
In January 2026, as planned, we switched back to a weekly schedule and launched two new series: ***Parallel Streams*** and ***Echoes and the Unsaid***.

In 2025, Miaaw produced and released 43 podcasts. They were released on Fridays at 12:34 UTC. In 2025, **each podcast was heard by 500 - 900 people, which means that over the year, the podcasts had a total listenership of somewhere between 21,500 and 41,000**.

The Team

Meanwhile in an Abandoned Warehouse began at a Social Tools Conference held in Suomenlinna in summer 2018. There, member **Owen Kelly** and **Sophie Hope** conceived the idea of a fortnightly podcast about cultural democracy and the commons, in which they would discuss current events and interview activists, artists and academics. They were later joined by **Arlene Goldbard**, a writer, speaker, social activist, and consultant who works for justice, compassion and honour in every sphere, from the interpersonal to the transnational; **François Matarasso**, who works in community and participatory art, his work stands on the belief that everyone has the right to create art and to share the result, as well as to enjoy and participate what others do; and this year also by **Hannah Kemp-Welch**, a sound artist with a social practice, she creates works collaboratively and in community settings, often responding to social issues.

Screengrab from miaaw.net



Screengrab from miaaw.net

Screengrab from miaaw.net

Screengrab from miaaw.net

ARCHIVAL TENDENCIES and TECHNICAL STRATEGY 2025

Archiving 20+ years of Pixelache Helsinki

Throughout 2025

The **Archival Tendencies** process in 2025 comprised a structured yet adaptive programme of 17 events (as of 20 October 2025), with approximately 60 participants engaged across all activities. **Antti Ahonen** and **Andrew Gryf Paterson** have hosted and participated in every session. The programme combined small-scale archival working days, public discussions, institutional visits, and performative gestures addressing archival care, preservation, and transformation.

Activities began with intimate archival sessions in **Rastila**, Helsinki, including a focused review of **Island Apocalypse Tours** (2024) materials and systematic metadata and photo-tagging work. Public-facing events were held at the **Pixelache office** in Suvilahti, at **Aalto Studios** (Open Day), at **Frame Contemporary Art Finland / AV-arkki office**, and at the **University of Helsinki**, expanding the discussion toward institutional archiving practices and collaborative knowledge-sharing. Dedicated archival days in May addressed historical financial records (Tilinpäätös 2005–2014), culminating in a symbolic destruction ritual during the summer sauna event at **Villa Tarvo** in collaboration with **Earth.KUBU.fi**, marking a critical reflection on material retention and archival thresholds.

Further activities extended the process into networked and institutional contexts. A summer picnic at **Oodi Helsinki Central Library** revisited Pixelache Festival 2021 documentation, while an online consultation in July supported the redesign of Pixelache's website, particularly concerning the integration of WordPress and Tainacan-based archival infrastructure. An archive tour and stakeholder discussion at **Aalto University Archives** addressed the transition of ISEA1994/2004 materials, and a grassroots archival strategy visit to **Punkmuseo** examined alternative preservation models. The programme continued in November during **Andrew Gryf Paterson**'s SOLU micro-residency at **Bioart Society**, featuring drop-in clinics, a screening of ***pFarm*** (2002), ***SOLU Dialogues with Adam Zaretsky***, and a concluding ***Pixelache x Bioart Society brunch***.

Collectively, the 2025 activities demonstrate a sustained commitment to participatory archiving, inter-organisational dialogue, and the critical re-activation of media art histories within contemporary cultural infrastructures in Helsinki and Espoo.

Event Schedule for the Archival Tendencies process 2025

Sunday, 26 January, 3 - 7 p.m.
Archival day (with Jenna Jauhiainen, 'Island Apocalypse Tours' focus) at Antti Ahonen's personal apartment, Rastila, Helsinki.

Wednesday, 19 February, 3 - 7 p.m.
Archival Tendencies public event (with 'Another Story' project introduction) at PIXELACHE OFFICE (Kaasutehtaankatu 1/21, Konttori / Building 7, Suvilahti, Helsinki).

Saturday, 1 March, 3 - 7 p.m.
Archival day (Event metadata & Photo-tagging) at Antti Ahonen's personal apartment, Rastila, Helsinki.

Friday, 14 March, 3 - 7 p.m.
Archival Tendencies public event attending 'Aalto Studios Open Day' at AALTO STUDIOS (Aalto Marsio Building, Otakaari 2, 02150 Espoo).

Friday, 28 March, 5 - 7 p.m.
Archival Tendencies public event (with 'Island Apocalypse Tour' focus) OPEN PRESENTATION at FRAME-AV-ARKKI OFFICE (Töölönkatu 11A, 00100 Helsinki).

Friday, 25 April, 4 - 6:45 p.m.
Archival Tendencies public event (with Pekka Tuominen) OPEN TABLE DISCUSSION at HELSINGIN YLIOPISTO (Snellmaninkatu 10, 00014 Helsinki).

Saturday, 24 May, 1 - 3 p.m. and Thursday, 29 May, 4:30 - 10:30 p.m.
Archival day with Members/former active persons at Pixelache office, going through old Tilinpäätös 2005-2014 at PIXELACHE OFFICE (Kaasutehtaankatu 1/21, Konttori / Building 7, Suvilahti, Helsinki).

Sunday, 1 June, 6 - 11 p.m.
Archival Tendencies summer sauna #Burn! in collaboration with Earth.KUBU.fi (burn old Tilinpäätös 2005-2014) at VILLA TARVO (Ritokallionpolku 8, Helsinki).

Wednesday, 11 June, 4 - 7 p.m.
Archival Tendencies' summer picnic event (focused on Pixelache Festival 2021) at KESKUSKIRJASTO OODI (Töölönlahdenkatu 4, 00100 Helsinki).

Tuesday, 15 July
Andrew Paterson had an online meeting with Antti Silventoinen and Arttu Manninen, who are preparing Pixelache's new website. In this meeting, feedback was given to the new website design & discuss how the WordPress + Tainacan install will relate to the new website.

Wednesday, 27 August, 4 - 7 p.m.
ARCHIVE TOUR DATE Archive tour and discussion with the hope of encouraging the stakeholders in the ISEA1994/2004 Archive held by Minna Tarkka/M-Cult until 2024, recently given to Aalto University Archives, to gather for conversation. AALTO UNIVERSITY ARCHIVES (Otakaari 1B, 02150 Espoo). FB Event title: *Archival Tendencies - Visit to Aalto University Archives*: https://www.facebook.com/events/643743695419322/

Thursday, 4 September, 4 - 7 p.m.
Archival day AUTUMN PUBLIK PIKNIK Gathering inviting staff/ active persons & participants of Pixelache Festivals connected to Suvilahti, i.e. 2013, 2015, 2017, 2019 at PIXELACHE OFFICE (Kaasutehtaankatu 1/21, Konttori / Building 7, Suvilahti, Helsinki).

Wednesday, 15 October, 5 - 6:30 p.m.
Archival Tour Date Gathering to explore grassroots archival strategies at PUNK MUSEO (Antinkatu 3 D, 00100 Helsinki).

Monday, 17 November - Sunday, 30 November 2025
Archival Tendencies event programme during Andrew Gryf Paterson's SOLU micro-residency
All events at Bioart Society's SOLU (Panimokatu 1, 3rd floor, 00580 Helsinki). Bioart Society PR: https://bioartsociety.fi/projects/solu/activities/solu-dialogues-andrew-gryf-paterson-and-adam-zaretsky-on-conservation

Monday - Wednesday, 17 - 19 and 24 - 26 November, 3 - 6 p.m.
Archival Drop-In Clinic with Bioart Society & welcome Pixelache Members/former active persons & producers. Focus on shared productions with Bioart Society.

Wednesday, 19 November, 6 - 8 p.m.
Screening: 'pFarm' (2002, 55min) & discussion with Adam Zaretsky.

Thursday, 20 November, 6 - 8 p.m.
Solu Dialogues: Adam Zaretsky and Andrew Gryf Paterson
Outcome report: Adam Zaretsky - Bioart Biopsy, Shared Specimen Obtained (12.122025): https://bioartsociety.fi/projects/archive/posts/bioart-biopsy-shared-specimen-obtained

Friday, 28 November, 11 a.m. - 13 p.m.
Brunssi Pixelache x Bioart Society hosted by Andrew Gryf Paterson

The **Archival Tendencies** process in 2025 comprised a structured yet adaptive programme of **17 events, with approximately 60 participants engaged across all activities**.

The Team

Antti Ahonen is a multidisciplinary artist working on the fields of visual arts, performance, media art and photography. As a photographer he specialised in experimental live performances, He has worked for Pixelache festival, Smeds Ensemble, La Bas, National Theater, Teak and countless individual artists. He also works as artistic director for Association of experimental electronics KOELSE, a group of experimental electronics enthusiasts who gather old consumer-electronics and transform it into sound producing devices.

Andrew Gryf Paterson is a Scottish artist-organiser, educator, cultural producer, and independent researcher, based in Helsinki, Finland. His practice over a 25 year period has involved variable roles of initiator, participant, author and curator, according to different collaborative and cross-disciplinary processes. Andrew has worked across the fields of media/ network/ environmental arts and activism, specialising in workshop design, participatory platforms for engagement, and facilitation.

ANOTHER STORY – YEAR 1

Who Goes Hunting Does Not Cough

Throughout 2025

About Another Story

Pixelache association supports collaborative projects and leverages its resources and members' expertise to create process-driven, contextually relevant activities that broaden the scope of media art. In celebration of its 20th Anniversary in 2022, Pixelache engaged curator **Kisito Assangni** to produce a comprehensive article analysing the association's two decades of activity and contextualising it within the global landscape of grassroots organisations. Additionally Pixelache participated in the **MEHI - Media Art History in Finland** database, established as a media art archive and a valuable repository of knowledge that warrants further exploration and revitalisation.

These initiatives have prompted member **Egle Oddo** to create ***Another Story***, a project that incorporates emerging trends and explores new narratives in media art and beyond. ***Another Story*** seeks to introduce fresh perspectives that are currently underrepresented in the Finnish media art landscape, thereby complementing the efforts of existing organisations and expanding the scope of action. To guide this project with a critical perspective, Pixelache has invited curators **Kisito Assangni**, **Başak Şenova**, and **Kari Yli-Annala** to each create a collective exhibition that focuses on specific aspects of the local scene and its relationship with global trends. The invited curators will engage with the legacy of the MEHI database, a comprehensive resource on media art professionals based in Finland, as well as the history of media art in Finland, including contemporary practices.

They will also introduce diverse perspectives to the Finnish art scene by juxtaposing the legacies of various media art archives worldwide with those of MEHI. The project's aim is to critically examine the state of media art today and explore various curatorial strategies for presenting its expanding field. Pixelache seeks to develop this project as a long-term practice which will enrich the Finnish media art landscape and also provide valuable professional opportunities for artists based in Finland.

Eden Tinto Collins, A Pinch of Kola at Frac Grand Large, Photo: Martin Argyroglo

Another Story in 2025

In 2025, we held an online presentation of the project in March, during which each curator presented their vision and group exhibition proposal. In May, curator **Kisito Assangni** visited Helsinki for a series of studio visits and to view the venues where he will host the group exhibition and screening. During the summer, arrangements were completed, and in September, the project's first press release was sent out. This project would not be possible without the operational support of the **Finnish Arts and Culture Agency** and the **Department of Culture and Leisure of Helsinki City**.

The project **saw about 12790 visitors online, with another 30 people invited throughout studio visits and meetings with museum directors**. **The project is led by Pixelache member Egle Oddo and co-supported by the Kone Foundation - Koneen Säätiö for three years**.

The Team

Kisito Assangni is a Togolese-French curator and consultant who studied museology at the École du Louvre in Paris. Currently living between London, Paris and Togo, his research and interests gravitate towards the cultural impact of globalisation, psychogeography, critical education, and archival systems. Assangni is heavily involved in video, performance, and experimental sound. His discursive programs and exhibitions have been shown at the Venice Biennale, ZKM, Karlsruhe; Whitechapel Gallery, London; Centre of Contemporary Art, Glasgow; Museum of Contemporary Art, Sydney; Malmo Konsthall, Sweden; Torrance Art Museum, Los Angeles; National Centre for Contemporary Arts, Moscow; HANGAR Centre of Contemporary Art, Lisbon, among others.

Başak Şenova is a curator and designer (MFA in Graphic Design and PhD in Art, Design, and Architecture) who has been writing on art, technology, and media, initiating and developing projects, and curating exhibitions since 1995. Şenova is the Turkish correspondent of Flash Art International and a member of the editorial board of PASS, the International Biennial Association's (IBA) journal, and a corresponding member of the Secession. Şenova served as an advisory board member for the Turkish Pavilion at the Venice Biennale, the Istanbul Biennial, and the Biennial of Contemporary Art D-0 ARK Underground in Bosnia and Herzegovina.

Kari Yli-Annala is a visual artist, moving-image researcher, and teacher. Yli-Annala graduated with an MFA from the Finnish Academy of Fine Arts in 1996, and he has pursued postgraduate studies at the Academy of Fine Arts and the University of Art and Design (Aalto University) in Helsinki. He has been engaged in making video works since the early 1990s. Yli-Annala's works explore time, space and movement, combining narrative techniques with non-narrative structural forms. Yli-Annala is the founder of a pedagogical project called Nomadic Academy of Experimental Arts, and he is the Artistic Director of the annual AAVE – Alternative AudioVisual Event in Helsinki.

Egle Oddo is an artist living and working in Finland. Her work focuses on linear and non-linear narration as an art form. Interested in operational realism, meant as the presentation of the functional sphere in an aesthetic arrangement and its inter-relations, she combines photography, moving image, installation, sculpture, environmental art, and experimental live art. In her pieces industrial production morphs towards delicate handcraft, life forms appear and emerge out of sculptures and objects, film photography appropriate digital images, selected trash mix with fashion, precious edible minerals and ancestral recipes are served as part of ritual meals. Her practice is context-based, committed and based on long term research. Her work is present at international biennials, Museums and relevant institutions, as well as cutting edge and independent alternative spaces and events, to mention few: Manifesta12, Zilberman gallery, 3me Biennale Internationale de Casablanca, 54th International Exhibition Venice Biennale, Triennial Agrikultura, MACRO Museum of Contemporary Art Rome, Fondazione Sandretto Re Rebaudengo, Kunsthalle Exnergasse Vienna, Kunsthalle Bratislava, Transmediale, Pace Digital gallery New York, Loop Barcelona. Her work is part of private and public collections, among them the Archive of MAXXI Museum of 21st Century Art (Rome). Her research is available in the following publications: Flash Art 68, 7–9/2023, Czech & Slovak Edition, cover and article; Performative Habitats, eds. Egle Oddo & Lori Adragna, Postmedia Books, Milano; Antennae, The Journal of Nature in Visual Culture, #53 Vegetal Entanglements, ed. Giovanni Aloi, New York; RUUKKU, #16 Working with the Vegetal, eds. Annette Arlander, Jerry Mätta; Malin Lobell; CrossSections, ed. Basak Senova, published by De Gruyter & Edition Angewandte, Vienna.

Mirita Kawinzi, To Trust The Ground

NETWORKS

Though Pixelache originated as a local event in Helsinki, it has developed into an important hub within an international network of electronic arts festivals. Although sleeping dormant as a network since 2015, members of the Pixelache Network have included **Access Space** (Sheffield), **Mal au Pixel** (Paris), **ElectroPixel** (Nantes), **Pixelvärk** (Stockholm), **Piksel** (Bergen), **Pikslaverk** (Reykjavik), **Pixelazo** (Colombia), **Afropixel** (Dakar) and historically **PixelIST** (Istanbul, 2009). Some of our ongoing collaborations and collaborations in the following years have stemmed from this network.

In 2022, we developed connections with two new networks to our roster, the **Futureless Festival** and the **Reset! Network**, of which the latter two were continuing in 2023. Additionally, Pixelache continues to be a **member of the Finnish Media Art Network** and contributes to the **MEHI – Media Art History in Finland** project, helmed by **M-Cultand** later by **AV-Arkki**.

Finnish Media Art Network

The Media Art Network in Finland's purpose is to increase cooperation between actors in the field. The association promotes the cultural and social status of media art in Finland and creates and maintains domestic and international connections. In 2021–2023, the Media Art Network's activities focused on the project MEHI – Media Art History in Finland. Pixelache is a member of the network board.

MEHI - Media Art History in Finland

MEHI was a **3-year project initiated by the Finnish Media Art Network**. The objective of the project was to record and publish the history of Finnish Media Art and to build information infrastructures for its documentation in the future. The scope of the project is based on a wide definition of media art as a practice of working with and reflecting on media and technology. It spanned all media art-related genres and a history timeline ranging from experiments in the early 1900s to the 2020s.

Reset! Network

Pixelache joined in 2022 **Reset! Network**, a platform to document the situation of independent culture and media across Europe and beyond, to empower its members as well as to advocate for a repositioning of independence as a core value in the cultural sector.

This 2-day assembly followed by a one-day forum gathered more than 50 members of the network across Europe to exchange about our practices, our concerns and needs as independent cultural organisations. The network gathers a large range of independent cultural and media organisations such as venues, festivals, community radios, cinemas, bookshops, artistic hubs, booking agencies, local authorities and resource organisations. Navigating a complex and shifting landscape—politically, socially, and technologically—Reset! Network provides a space to stand together, committed to building resilient alliances, amplifying civil society voices, and making sure that independent voices are heard when shaping the upcoming European cultural agenda.

In 2025 Pixelache took part in the Reset! Network annual general assembly on 8 - 10 April in Skopje, North Macedonia. Member Mathilde Palenius attended the general assembly of Reset! Network in April 2025, which took part this year at the Laboratorium, a cultural space in Skopje, North Macedonia.

Reset! Network AGM, Photo: Marko Marjanovic

PRESS

NEWSLETTERS

Pixelache Newsletter: May/June
Pixelache Newsletter: July/August
Pixelache Newsletter: September/October
Pixelache Newsletter: November/December

PRESS RELEASES

Archival Day Public Picnic
I thought the Earth Remembered Me
Who Goes Hunting does not Cough
Build a Larger Table
Archival Tour Date: Punk Museo
Digital Mortality

PIXELACHE PROJECTS

I Thought the Earth Remembered Me

https://www.taidekoulumaa.fi/en/news/pixelachemaa-festival-i-thought-earth-remembered-me-exhibition-myymala2-event-art-school-maa
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https://susse.fi/rv25
https://joonasparviainen.com/rv-25
https://www.shape-helsinki.fi/event/i-thought-the-earth-remembered-me/
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https://www.pixelache.com/project/i-thought-the-earth-remembered-me/
https://www.pixelache.com/event/i-thought-the-earth-remembered-me-myymala2-gallery/
https://www.pixelache.com/event/suomenlinna-exhibition/
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https://www.instagram.com/p/DN6I5XODQKG/
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https://www.instagram.com/p/DNu7mwI0Ox3/?__d=1utm_sourceig_embed
https://www.facebook.com/events/720497707468383

Dunya: Shadow

https://www.pixelache.com/event/dunya-shadow/
https://www.instagram.com/p/DPn689sjDzl/
https://www.shape-helsinki.fi/event/dunya-shadow/
https://www.aaniwalli.fi/events/2025-10-08-dunya_dj_travella__live_tz/

Monuments

https://pixelache.ac/events/monuments-summer-2025
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https://www.pixelache.com/event/summer-fest/
https://www.pixelache.com/event/live-soundtrack-performance-by-jonna-karanka-kuupuu/
https://www.pixelache.com/event/nyrkkeilijat-the-boxers-workshop-performance-by-vega-adsten/
https://www.pixelache.com/event/radical-imagination-workshop-by-antonia-atarah/
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https://www.instagram.com/p/DMX5WGGN8K3/
https://www.instagram.com/p/DNDli3yNYpG/
https://www.instagram.com/p/DNDlzBRNxHd/
https://www.instagram.com/p/DN2mCVT2h5P/?img_index=1
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https://www.facebook.com/events/585875591069768/
https://www.facebook.com/events/1246591193879037/
https://www.facebook.com/events/673351169068958/
https://allevents.in/helsinki/monuments-summer-2025-radical-imagination-workshop-by-antonia-atarah/200028695553008?ref=past-event-page

Build a Larger Table

https://mailchi.mp/dc514a92576b/collaboration-with-station-of-commons
https://www.pixelache.com/project/build-a-larger-table/
https://www.pixelache.com/event/build-a-larger-table-dinner-with-koelse/
https://www.pixelache.com/event/build-a-larger-table-2/
https://www.pixelache.com/event/build-a-larger-table-3-with-kiila/
https://www.instagram.com/p/DO5THmDjVxY/
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https://www.stationofcommons.org/events/build-a-larger-table-3/

H.O.M.E.

https://www.pixelache.com/project/house4resistance-h-o-m-e/
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PIXELACHE LONG TERM PROJECTS

Digital Mortality

https://mailchi.mp/ff587711c1fe/new-website-announcement-digital-mortality
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Meanwhile in an Abandoned Warehouse

Anarchy New Society Colin Ward
Angharad Davies: Building Trust Relationships
A State of Culture
Reclaiming & using post-colonial land
Radio Miaaw (1)
What we do in the forest
Joanne Coates: Listening in Rural Locations
A Culture of Possibility Now
Wheeled users in the city
How we work together
Hector MacInnes - Listening through Connection/Isolation
Welfare State - engineers of the imagination
Practices, Contexts and Futures
Nitty Gritty Future Plans
Beverley Bennett & Sam Metz: what can we learn a
Creativity & Mental Illness
Kernowek, Management & Rewilding
Strange Rebels
Samantha Dick, Lainy Malkani, Julia Schauerman - Reflective
First People: culture, art & ancestry
Museum of Unrest: community arts collection
#mobygratis
Ways of Attending
Money Changes Everything
The Only Way is Ethics
Booked in the USA
Summer reading: Fight Night
Self & Community / Censorship & Ownership
#faircamp
Teenage
Self reflections on self-censorship
Artists' lives: ecologies for resilience
Water Talks
Halloween at Faircamp
Cultural Coherence
Fall of Freedom
The Intercessor

Archival Tendencies and Technical Strategy 2025

https://bioartsociety.fi/projects/solu/activities/solu-dialogues-andrew-gryf-paterson-and-adam-zaretsky-on-conservation
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https://www.pixelache.com/event/archival-drop-in-clinics/
https://www.pixelache.com/event/solu-dialogues-andrew-gryf-paterson-and-adam-zaretsky-on-conservation/
https://www.pixelache.com/event/pixelache-x-bioart-society-brunssi/
https://www.pixelache.com/event/pfarm-2022-55mins-film-screening-discussion-with-adam-zaretsky/
https://www.facebook.com/events/1049439353739220/

Another Story - Who Goes Hunting does not get Cought

https://mailchi.mp/988fb6ad2446/another-story-who-goes-hunting-does-not-cough
https://www.instagram.com/p/DOYIKM9jRTj/

THANK YOUs, FUNDERS and PARTNERS

PIXELACHE YEARLY ACTIVITIES

The yearly activities of **Pixelache Helsinki (Piknik Frequency Ry)** are realised with support from the **Arts Promotion Centre Finland - TAIKE** and the **City of Helsinki**. Additionally, the **Another Story 3-year project is being realised with support from The KONE Foundation - Koneen Säätiö**.

I Thought the Earth Remembered Me

This event was supported by **Pixelache Helsinki** and hosted and co-organised by **Taidekoulu Maa**, Suomenlinna and **Myymälä2 Gallery**, Helsinki. The project was coordinated by member **Irina Mutt**, while the curatorial and production work was carried out directly by the students of **Taidekoulu Maa**, with production and curatorship taken over by **Emilia Värela**, **Panu Räisänen** and **Vilma Tietäväinen**.

Dunya: Shadow

This event was supported by **Pixelache Helsinki**. **Dunya: Shadow** programme of events was possible thanks to the added partnership and collaboration with **Ääniwalli**. The project was organised by member **Ahmed Barakat**.

Monuments

This event was supported by **Pixelache Helsinki**. The Monuments programme of events was possible thanks to the additional funding by **Svenska Kulturfonden** and **Helsinki City - Department of Culture**. The project was organised by member **Jon Irigoyen** and **Emma Hovi** at **Social Choreography Lab Helsinki**. The team also organised two international projects: **Monuments Bergen** and **Monuments Copenhagen**.

Build a Larger Table

This event was supported by **Pixelache Helsinki**. The project was organised by members **Irina Mutt** and **Mahilde Palenius**, in collaboration with **Grégoire Rousseau**, **Eddie Choo Wen Yi** and **Mathilde Palenius** from **Station of Commons**. The podcast editor is **Eddie Choo Wen Yi** from **Station of Commons**. The programme of events was possible thanks to the added partnership collaboration with **Villa Eläintarha**, Helsinki and their producer **Egle Oddo** and interns, with added co-organisation by participants **KOELSE**, **KutiKuti** and **KIILA**.

H.O.M.E (Holding Our Memories Everyday)

This event was supported by **Pixelache Helsinki**. The project was organised by member **Phan Nguyen**, in collaboration with **Gladys Camilo**, **Onur Tayranoğlu**, **Efemine**, **Leik Silvestrini** and **Moe Mustafa**.

Digital Mortality

This project was supported by **Pixelache Helsinki**. The project was coordinated by member **Egle Oddo**, in collaboration with the membership and artists **Antti Silventoinen** and **Arttu Manninen**.

Meanwhile in an Abandoned Warehouse

This podcast was supported by **Pixelache Helsinki**. Additionally, we would like to thank the five members of the Meanwhile in an Abandoned Warehouse team, namely: **Hannah Kemp-Welch**, **François Matarasso**, **Arlene Goldbard**, **Owen Kelly**, and **Sophie Hope**; and of course, all of the participants and interviewees of the 2025 season.

The full podcast season list, including a detailed guest list, is available here.

Archival Tendencies and Technical Strategy 2025

This project was supported by **Pixelache Helsinki**. The project was coordinated by members **Antti Ahonen**, **Andrew Gryf Paterson** and **Jenna Jauhiainen**. Additionally, we would like to thank collaborators **Earth.KUBU.fi** and **Bioart Society** for co-organising some of the events, and **Aalto Studios**, **Frame-AV-arkki**, **Helsingin Yliopisto**, **Villa Tarvo**, **Keskuskirjasto Oodi**, **Aalto University Archives**, **Punk Museo**, and **Bioart Society's SOLU** for generous use of their spaces.

Aother Story

This event was supported by **Pixelache Helsinki**, with funding from the **KONE Foundation - Koneen Säätiö**. The project is coordinated by member **Egle Oddo**, and year one is curated by **Kisito Assangni**. Additionally, we would like to thank **The Museum of Technology** and **EMMA Museum of Modern Art Espoo**.

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